

Description of Lhāsa Cathedral, translated from the Tibetan — By

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(With Plate XXVI).

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No detailed description of the great temple or cathedral of Lhāsa, the jealously guarded St. Peter's of Lāmadom, seems to be on record. The only extant accounts of it appear to be the rather brief notices in Giorgi's *Alphabetum Tibetanum*,¹ in the Chinese histories, which have been translated by Klaproth² and Rockhill,³ in the Abbé Huc's narrative, and the few general references to it scattered through the reports of the Indian Survey spies.

The descriptive account now given, is found in the official guide-book to the cathedral, a booklet of forty-six pages printed at Lhāsa and entitled 'The Crystal Mirrored Catalogue of the transformed Lhā-ldan (Lhāsa.)'⁴ This book is a recension of a much larger one in three sections, which respectively describe the three great temples of Lhāsa, Sam-yas and Ra-mo-ch'e.

As, however, its author is the crafty prelate, the 1st *Dalai Lāma* (A.D. 1615–1680) who took such liberties with Tibetan tradition,⁵ twisting it to suit his schemes and mixing with it so much of the lying

¹ p. 406 *et seq.*; Rome, 1762. He gives a ground-plan of the chief building.

² Notice sur H'Lassa capitale du Tibet, in the *Nouv. Annales des Voyages* IIe series t. XIV. p. 257–275.

³ *Tibet, a geographical, ethnological and historical sketch derived from Chinese sources.* J.R.A.S. 1891. pp. 8, 70–76, 263 *et seq.*

⁴ The title is given in bilingual form, in corrupt Sanskrit and modern Tibetan thus:—

देवमूर्ति मंथु विभु रश्मि रश्मि रश्मि रश्मि रश्मि रश्मि रश्मि रश्मि ॥

Devamānīrmasya vihāra varṇadyasbaṭekai shuklebhira darsha viharatisma.

ལྷ་ལྷན་སྐུ་པའི་གཙུག་ལག་ཁང་གི་དཀར་ཆུང་ལེན་པའི་མེ་ལོན་བཟུངས་པ་ ॥

Lha-ldan sprul-pai gtsug-lag-k'aṅ gi dkar-ch'ag s'el-dkar me-loṅ-bzugs.

⁵ See my *Buddhism of Tibet*, 39, &c.

gabble of the priests, this record therefore cannot be considered to be true history in respect to the earlier periods. Thus his frequent statements that such and such an image 'was made or existed in the time of King Sron-tsan Gam-po (7th century A.D.)' must always be taken for what they are worth. As, however, the book is the official guide to the buildings and their contents, it may be considered fairly authentic and trustworthy in regard to the events which are alleged to have happened since say, about the 15th century A.D.

It contains interesting accounts of the chief images, frescoes and other works of art¹ in this celebrated, though little known fane; which is deemed the centre of Tibet: to which all roads run, and from which all distances are calculated. Our account also mentions the principal benefactors of the building, some of whom are of historic interest. And, while it shows what a thorough paced idolatry Lāmaism really is, it also shows how remarkably catholic is the form of Lāmaism represented in this metropolitan temple. For although it is in the hands of the Gelug-pa, the now dominant sect, which retains the temporal government in its hands, and which openly despises and almost persecutes the other less fortunate sects; still this temple contains the images and deities of every one of the many sects of Lāmaism, and it gives a very prominent place to images of Padma-sambhava, who I believe, was the founder of Lāmaism,² but whom the Gelug-pas now endeavour to ignore altogether. Such unorthodox images appear to have been already in possession of the temple upon the accession of the Gelug-pas to supreme power in the 17th century; but the latter seem to have endeavoured to swamp them as far as possible, by numerous later additions, restricted to saints and canonized monks of their own particular sect.

Though the present account describes the condition of the temple shortly after the building had passed into the hands of the Gelug-pas, it is still fairly well descriptive of its present-day state, as almost all the images retain their original positions, and the additions have been almost exclusively those of Gelug-pa saints and the special tutelaries of that sect. Such additions I intend to indicate briefly in a supplementary article, hereafter.

The general appearance of the cathedral of Lhāsa has been described by me elsewhere³ from the existing literature on the subject,

¹ There is also (says the Chinese account translated by Rockhill *loc. cit.*, p. 283) "a collection of antique arms, two-edged swords five or six *ch'ih* long, fowling pieces from eight or nine *ch'ih* to a *ch'ang* long resembling the chin-tzii cannon of the present day, great bows and long arrows. They are all strange-looking objects."

² *Buddh. of Tibet*, pp. 24-33, 378-382, 519, 531, &c.

³ *Buddh. of Tibet*, pp. 300 *et seq.*

with the exception of Mr. Rockhill's notes¹ which I am sorry to say had escaped my notice. The attached illustration from a native drawing gives some idea of its appearance.² The chapels and other buildings³ which compose the temple do not appear to form a pile of grand architectural proportions, but rather a cluster of squat buildings, resplendent in green and gold with glittering gilded roofs.⁴ They cover a very large area of ground, about a quarter of a square mile it is said, and the surrounding circular road is at all times daily circumambulated by hundreds of pilgrims and residents, many of whom do this devotional duty in penitential fashion, by measuring their lengths on the ground, as shown in the attached picture.

The frescoes and images seem to be more of mythological than artistic interest, and the decorations appear to be almost barbaric in their splendour, with their wealth of gold and precious stones and rich silk embroidery and brocades, the votive offerings which have been lavished on this central shrine by pious kings and other devotees for over twelve centuries.

The most intrinsically precious images, those made of solid gold, of which there are many hundreds, and those containing the most precious stones, are safeguarded in a strong chapel the doors and windows of which are protected by heavy iron gratings ('Chag-ṭa'⁵) through which the ordinary pilgrims and visitors can only peer, except on a certain annual festival, when the building is thrown open to the public.

The name Lha-sa⁶ or 'the place of the gods,' is the vulgar name for the temple, and is properly restricted to denote the temple itself, and not the city so-called. The original book-name of the temple seems to have been Ra-sa,⁷ or 'the enclosed or fenced spot,' which name is

¹ *loc. cit.*, containing important precise information, culled by Mr. Rockhill, from trustworthy Chinese sources.

² It may be compared with that illustration from Chinese sources given by Mr. Rockhill, in his article referred to (p. 70). Several Lāmas and others to whom I have shown both illustrations state that my picture gives the better representation of the building

³ Part of it is also used as a state-treasury. Mr. Rockhill writing from Chinese sources of information says, 'the annual revenue in money amounting to probably 127,000 ounces of silver, all the produce and monies received as taxes are stored away in the treasury in the Jo-k'ang (the Lhāsa Cathedral) and are under the care of three Sha-dso-pa (*i.e.*, Treasurers). *loc. cit.*, p. 8.

⁴ The Chinese account translated by Rockhill (*loc. cit.*, p. 263), says "around the central court-yard there have been erected brick pavilions several stories high and pillared halls, the tiled roofs of which are ornamented with gold."

⁵ རྩམ་ཏཱ། | lC'ags-k'ra.

⁶ ལྷ་ས། |

⁷ རྩ་ས། |

king, the incarnation of *Padmapāṇi*¹ Sroṅ-btsan-sgam-po, obtained the lotus-throne.

“His (Sroṅ-btsan-sgam-po’s) fame as an ardent devotee of Buddha spread far and wide throughout the world.² On this account the great kings of China, India and Persia and also ‘Ge-sar’ (= ? the Kaisar or Czar)³ paid him humble reverence and tribute. He sent to India his pious minister *mT’on-mi-sam-bho-ta*, who there studied the Sanskrit language and framed the necessary thirty-four ‘Tibetan’ characters upon the model of the Indian ones. The laws were based upon ‘the ten precepts’ and they were rigorously enforced on all the subjects, high and low, like a heavy golden yoke hung upon the neck. The monk *Vikrama-sambhava-mati* (?)⁴ was sent (to India) to invite the two kinds of self-sprung⁵ tutelary-gods.

“By means of magical insight⁶ and the mystical powers of esoteric and exoteric *mantras*, and the wise acts of his minister *mGar*, he (the king Sroṅ-btsan-gam-po) humbled the proud kings of China and Nepal (and forced them to give him their daughters in marriage). His two consorts, who were incarnations of *Tārā* and *Bhṛkuṭi* brought as their respective dowries, the image of the omniscient one of the *Ikṣvāku*⁷ and other wonderful images which imparted great blessings, also rich presents of wealth which exceeded the whole treasury of the lord of the *Nāgas*.

“During that period the mighty kingdom of Tibet overflowed with religion and riches like a river in summer flood. Within its glacial walls, the following hills (surrounding Lhāsa) appear like the eight spokes of the heavenly-wheel,⁸ and the eight petals of an earthly

¹ He is here given the title of ཡུལ་ཀ་པ་དེའི་ཡོ་ཤེས་ཀྱི་ལྷ་འབྲུག་འདུ་བའི་རྣམ་པར་འཇག་ཚེས་ས་གྲོང་བའི་རྒྱལ་པོ། ‘*P’yag-na pad-mai ye-s’es-kyi sgya-’grul ’dra paī ral-gar mk’an-ch’os sa-kyoṅ rgyal-po.*

² *Jambudvīpa.*

³ This is a somewhat mythical king of northern Asia, but probably is founded on the great white Czar.

⁴ ལྷ་ལྷོ་ལྷོ་འབྲུག་འཇགས་ཚེས་ཀྱི་ཤིམས། He seems to be a mythical person.

⁵ འབྲུག་མཇུག་ཀྱི་འབྲུག།

⁶ Details of this legend are to be found in the *Mani-bkash-’bum* and in the *Royal Chronicle*.—*rGyal-rab sel-baī me-loṅ.*

⁷ ལྷ་རམ་ཤིང་པ། *Bu-ram s’in-pa*, literally ‘of the sugar-cane,’ the title of the founder of the Solar race, to which the *Çākya* tribe belongs. cf. *Jäschke’s Dict.*, p. 369.

⁸ འཇགས་འཇོམ་ལོ་ལོ་ཚོས་བརྒྱུད། *gNam ’k’or-lo rtsib brgyad.*

lotus-flower.¹ The hill *Byaṅ-ñāṅ-bran-pal-po* with the (divine) umbrella on its head, the hill *Mal-groṅ* with the (lucky) fish in its eye, the hill *Bol-mar-dog-lte* or the *Rag* rock, the *mDor-mk'ar-gyi-brag* with the (lucky) lotus in its tongue, the *Ñān-bran-'p'an-dkar* (hill) with the (lucky) conch-shell in its breast, the pass of *La-grib-kyi-'k'yags-pa-dkar-ch'uṅ* also called *rDsoṅ-btsan* hill with the (lucky) vase in its neck, the hill *Yug-ma* with the (lucky) diagram 'Śrī-beu,'² in its breast, in the north-east the hill *rMog-lco'g-brag* formerly called 'K'ol-mar-gdugs with the (lucky) banner in its trunk, and the hill *sTod-luṅ-brāṅ-p'u* with the (lucky) wheel at its foot.

“In the centre of this wondrous land, and encircled in this way by ‘the eight glorious signs,’³ lies the palace of the king of the *Çākya*s—(Lhāsa), the *vihāra*⁴ of *Ra-sa-'p'rul-snaṅ*⁵—which was founded solely for the happiness and the guidance of all the animal beings, and for enlightening their gloomy path, even as the light of the sun and moon dissipates the foggy mist.

“In order to found the school or *vihāra* on a lucky site, the Nepalese queen (of King *Sroṅ-btsan*) sent a maid to his Chinese queen (who was skilled in astrology) requesting her to ascertain by careful computation, a lucky site for the erection of the school. The Chinese queen gave the necessary information, calculated according to the Chinese reckoning of ‘the 80-Spor-t'aṅ’—⁶; but the maid seems to have forgotten the proper reply. So attempts were made to fill up the lake (of *Ra-sa* or ‘O-t'aṅ,’ the site of the present cathedral of Lhāsa), but they proved unsuccessful (owing to the machinations of devils). The envious Chinese queen, without permission of the king, laid the foundation (of a temple or school) at *La-gdoṅ-neu-t'aṅ* which however the spirits⁷ destroyed utterly during the night.

“Then the king, with his wife *Bhr̥kuṭi*, went to the further side of the lake *O-t'aṅ*,⁸ and he threw up skywards a ring which descended

1 ས་པུམ་འདབ་བཅུད། *Sa pad-ma 'dab-brgyad.*

2 དཔལ་བུ། the so-called ‘Buddha’s intestines,’ see my *Buddhism of Tibet*, pp. 393 and 394.

3 Skt. *Aṣṭamaṅgala*. See my *Buddh. of Tibet*, pp. 392 *et seq.*

4 བུ་སྐྱེ་ལུ་ལྷན་ཁང་། *g'Tsug-lag k'aṅ*; a school or academy, also a *Vihāra*, conf. *Jäschke's Dict.*, p. 433.

5 ར་ས་འཕུལ་སྐྱེ། *Ra-sa p'rul-snaṅ.*

6 སྐྱེ་པ་འདབ་བཅུད་ཅུ། *sPor-t'aṅ brgyad-c'u.*

7 མི་མ་ཡིན། *Mi-ma-yin* = ‘not men.’ (Skt. *Amanusha*).

8 འོ་ཐང་།

exactly in the middle of the lake, whence a *caitya* of many colors sprung up. This (miracle) was witnessed by the chief ministers. By the solemn prayers of the king, combined with the stones thrown into the lake by the energetic ministers and people, a firm slender stone *caitya* was formed, which was supported on pillars, and the lake was filled up successfully without further difficulty. [And on this lacustrine site the temple of Lhāsa was built].¹

“But for want of the precautions pointed out by the Chinese queen, the demons destroyed the building. So that when the king heard of the astrological account of the Chinese princess by which the building could be preserved he was overjoyed, and he then with the aid of his two queen-consorts built a nine-storeyed house of solid masonry at sKyid-s’ad-ñāṅ-bran-p’a’-boṅ;² and they remained there for a week coercing ‘the three Lords,’³ who appeared unto them in a vision and blessed them.

“Then he (king Sroṅ-btsan-gam-po), erected four schools⁴ at each of (the sites of) mT’ah-’dul, Yaṅ-’dul, and Ru-gnon, after making a careful survey of all the unlucky features of those lands. He also founded the school of (Lhāsa) Rā-sa-p’rul-snaṅ, by the help of his incarnations and his Tibetan subjects. Then followed the erection of the school of Ra-mo-ch’e.

“(In the temple of Lhāsa or ‘Rasa’) there is a side painting of the five *Jinas*⁵ consecrated by the rice⁶ of the king (Sroṅ-btsan) himself, as a symbol of the (mystic) Body⁷; and the six-syllabled prayer (i.e.,

¹ A popular tradition is still current that there is a lake under the temple of Lhāsa, and that an opening underneath the great image of the Lord (*Jo-wo*) in the central shrine, communicates with this lake. The story is probably related to the indigenous *Nāga* or dragon-worship of the country. Mr. Rockhill (*loc. cit.*, p. 70) notes a legend to the effect that this lake was confined to its present bed by Padma-sambhava after which only did it become possible to build over it—though this would place the erection of the temple over a hundred years after Sroṅ-btsan sgam-po’s reign. ‘Every year,’ says, Mr. Rockhill ‘in the second month precious offerings are thrown down the hole in the Jo-k’ang out of which comes a great noise of wind. If this were not done, the waters or rather the Lu-jyal-po (*Nāgarāja*) would cause the waters to rise up and engulf the city.’ On this legend conf. Huc’s *Souvenirs d’un voyage*, II, p. 193.

² The building to which this legend attaches still exists close to the north of Ramo-che on the northern outskirts of Lhāsa.

³ Rigs-gsum mgon-po. See before.

⁴ ḡTsug-lag k’aṅ.

⁵ ལྷ་པ་འཇམ་མཉམས་ལྷ་མོ། rGyal-wa rigs lṅa; the five Celestial Buddhas or ‘the *Dhyāni* Buddhas of the Nepalese’—See my *Buddhism of Tibet*, pp. 336, 346, &c.

⁶ Sacred objects are consecrated by throwing rice at them during a celebration.

⁷ རྗེ་ sKu literally ‘the body.’ This together with the next two categories namely ḡSuṅ (speech) and T’ugs (mind) denote the three mystic elements of the *Vajrayāna* creed. Cf. my *Buddh. of Tibet*, p. 147.

Om-ma-ni-pad-me-hūm) of “the Great Pitying One” (Avalōkita), as a symbol of (mystic) Speech; and as a symbol of the Mind, a *caitya* made by Sā-skyā Paṇḍita, enshrining small images of the king.

“ (The following images were) made by the *yogi gZ’is-ka*, namely the great translator Rin-ch’eu-bzaṅ-po, *rGyal-mts’an-dpal-bzaṅ*¹ of *sBah-ra-dPal-p’ag-mo-gru-pa-rdo-rje-rgyal-po*,² *Seṅ-ge-rgyal-mts’an*³ of *mNah-ris*, *Saṅs-rgyas-dpal-bzaṅ* of Gyab-p’ug, the reverend Mi-la-ras-pa, ‘Gro-wai-mgon-po of the Z’aṅ family of *gYu-brag*, and *Z’ig-pa-bdud-rtsi* now called Mahākāla.

“ Above these images is the Muni⁴ (Çākya), and a little below is *mDol-ch’uṅ-dKor-dpon*.

“ Over the door of the northern *gandhakūṭa* (chapel)⁵ are images of the omniscient (Grand-Lāma) *bSod-nams-rgya-mts’o* and ‘the three (divine) Lords’ made by the chief *bkRa-s’is-rab-brtan* of *sKyod-s’od*.

“The image of the eleven-headed ‘Great Pitying One’ (*Mahākaruṇa*)⁶ was thus obtained: In order to avert impediments to the building of the school, prayers were offered to the tutelary, and in reply a voice was heard saying that if an image of *Mahākaruṇa* were made about the size of the king’s own body all desires would be fully realized. So the king procured a branch of the *bōdhi*-tree, the fragrant *birana*-grass of the island, sand of the river ‘Nairāñja,’⁷ pieces of *sandal*-wood called the ‘dragon’s heart,’⁸ and *gos’irs’a* and earth from the eight holy places.⁹ These ingredients being mixed with many other holy substances, and washed with the milk of a red cow and a white she-goat were placed beneath his pillow while he prayed to Buddha and his disciples of the ten directions. Then he saw that innumerable gods, wild and fierce entered into the heap and disappeared. And next morning he found that the materials had become changed into an image of ‘the eleven-headed Great Pitying One.’

“ Then he addressed the artist saying, “ It is indeed marvellous that this image has been made so suddenly, but I had wished to put into it relics of ‘the seven Buddhas’ and the self-sprung *sandal*-wood image which was brought from India.” The artist replied, “ This image has

¹ A Lāma of the Kar-gyu-pa sect.

² Also a Lāma of the Kar-gyu-pa sect.

³ A Lāma of the Ka-dam-pa sect.

⁴ ལུབ་པ། T’ub-pa.

⁵ བཀོད་ཁང་། *gTsaṅ-k’aṅ*.

⁶ ལྷ་མ་ལོ་ལྷ་མོ། T’ugs-rje ch’en-po.

⁷ The ‘Lilājan’ at Budh-Gaya.

⁸ ལྷ་མོ་ལྷ་མོ། *sBrul-sñiṅ*.

⁹ Apparently the sites of the eight great stupas which were built over Buddha’s relics.

not been made by me. It is self-sprung.” And no sooner had this conversation ceased than the under-vest of the image was seen to be folded up to the thigh and rays of light darted out from the soles of the feet and attracted the (sandal-) image and the relics which were thus taken up and disappeared by absorption into its breast.

“Afterwards, when the gods and *rakshases* gathered at the foot of the poison-tree at the western ‘Moon-grove’¹ and intrigued to injure the devotees of the (new) religion, the (image of) *Mahākaruṇa* smiled, and two rays of light darted out from his mouth. One of these became the fierce fiend *bDud-rtsi-’kyil-pa* who seized the abode of the wicked demons and sanctified it by surrounding it with *vajra*-thunderbolts and the other became (the fiend) *Hayagrīva*² who drove the gods and *rakshasas* to the other side of the ocean.³ Then the self-sprung image of the *Arya* (*Mahākaruṇa*) and the images of the king and his two consorts disappeared by absorption into that of *Hayagrīva*, hence the image is called ‘the self-sprung pentad.’⁴

“The retinue of this image, which were made during the lifetime of the king (*Sron-btsan*) are, on the right, *Lōkēçvara*,⁵ *Bhrkuṭi*, *Sarasvatī*,⁶ and *bDud-rtsi-’kyil-pa*; and on the left, *Khasarpāṇi*, *Tārā*, *Marīcī*,⁷ and *Hayagrīva*. Amongst these *bDud-rtsi-’kyil-pa* and *Hayagrīva* are very important and impart great blessing, as they routed the evil spirits who impeded the building of the *vihāra*. The *siddhi dNos-grub* and the ruler *Ñaṅ-ñi-ma-’od-zer* took out *Mahākaruṇa*’s prayer-wheel,⁸ from beneath the right leg of *Hayagrīva*, which latter on that account has become slightly bent. On the right of *Hayagrīva* is *Mañjughōṣa*, and on the left *Vajrapāṇi* made by *Ch’al-pa-k’ri-dpon*. But the (foregoing) set of nine images, came to this northern *Gandhakūṭa* (chapel) from (the Indian) *Potala* of their own accord.

¹ ལྷ་བ་རྒྱལ། *zLa-ba ts’al.*

² རྩ་མགྲིན། *rTa-mgrin.*

³ This reference to the ocean is interesting in connection with the Brahmanical myth of *Hayagrīva*, which makes *Hayagrīva* a demon of the ocean. Cf. Dowson’s *Hindu Mythology*, p. 36.

⁴ རྩ་བྱེན་ལྷ་ལྷན། *Raṅ-byon lṅa-ldan.*

⁵ འཇིག་རྟེན་དབང་ཕུན། *’Jig-rten dbAṅ-p’yug.* A form of *Avalōkita* as an earthly prince. Most of the images of deities, demons and saints referred to in this account are described in some detail in my *Buddhism of Tibet*.

⁶ དབྱུངས་ཙན་མ། *dbyAṅs c’an-ma.*

⁷ འོད་རྩེ་ཙན་མ། *’Od-zer c’an-ma.*

⁸ ཚོས་སྐྱོར། *Ch’os-skor*; it also means ‘preaching.’

“As we emerge (from the chapel) these images are placed in the outer court-yard of the *gandhakūṭa*, namely the revelation-finder¹ King T'aṅ-stoṅ,² made by himself, the holy Buddha, the *siddhi* Birwapa,³ and the great Kāçmirī *Pañdit* Çākyaçrī.

“Above the door of the building sit the Buddhas of the three periods.

“The translator Zaṅs-mk'ar,⁴ who transmitted the holy religion to this snowy land by translating the Sanskrit books into the Tibetan language, made an image of the reverend lord Maitrēya,⁵ from the earth which had been wetted by the stream where the King (Sroṅ bstan) and his two consorts used to bathe, and he named it ‘the bathed or baptised *Maitrēya*.’⁶

“In the lap of Maitrēya are the sandal-wood image of Mañjuçrī offered by the *mGo-yod* temple and the white *Amitāyus*, the tutelary image of the *Suvarṇadvīpa*⁷ monk who was the teacher of Atiça,⁸ also *Vajrapāṇi*, the four-armed *Avalōkita*, the *Jina* Tsoṅ-k'a-pa, the funeral urn⁹ of Legs-pai-s'es-rab (the Lāma of) *dKon-gñer-dpon* who is the author of the *Chronicle of the Kings*,¹⁰ (and of) *Arya Tārā*, (? and of) the *çlōkas* written for the remission of the sins of the butcher *rMa-ru-rtse*, the funeral urn of *bTson-'grus-sñiṅ-po* of *mNah-ri*, and the votive stone-lamp-bowl called ‘the glorious shining fire’ which belonged to the *Jina* Tsoṅ-K'a-pa.

“There also are the bathing slab of piled-up lotuses,¹¹ on which the king (Sroṅ-btsan) and his two wives bathed, the image of the great doctor, the omniscient *Çānta-rakṣita*, and *Padma-saṃbhava* who knows the (events of the) three times (the present, past and future). These

1 གཏེར་སྟོན་ | *gTer-ston*. Conf. my *Buddh. of Tibet*.

2 བླ་མ་སྟོན་ | This is a *Ñiṅ-ma* Lāma who is famous as having built several of the still extant iron suspension-bridges across the the *Tsaṅ-po* and other rivers in Tibet.

3 An Indian monk before the 11th century, A.D.

4 རངས་མཁར་ |

5 རྗེ་བཙུན་བྱམ་མགོན་ | *rJe-btsun byam-mgon*.

6 བྱམ་པ་ཁུས་མཛེད་ | *bYam-pa k'rus-mdsad*.

7 From the Burmese monastery of ‘Thaton’ (or Chersonesus) near Maulmain.

8 མནམ་མེད་ཇོ་བོ་ཚེན་པོ་ | *mÑam-med jo-wo ch'en-po*.

9 གདུང་རྟེན་ | *gDuṅ-rten*.

10 རྒྱལ་རབས་གསལ་བའི་མེ་ལོན་ | *rGyal-rabs gsal-baī me-loṅ*.

11 ཁུས་རྟེན་པདྨ་སྟེང་པ་ | *K'rus-rdo padma spuṅs-pa*. This slab, I am told, is circular in shape and about five feet in diameter.

last three (images) were made by the revelation-finder Padma-gliṅ-pa, and the *Jina Bhaiṣajyarāja* ¹ made by Ne-ch'aṅ-dí-pa.

“ Within the iron grating (*lC'ags-K'ra*)² are the following images (all of solid gold, it is said), namely:—The precious image of the great religious king Tsoṅ-K'a-pa who is the Lord of the *Jinas* of the three periods. On the left of this image sits the lord Kun-ḍgah-bkra-s'is, Ti-s'ri Mahāyāna (a present) of the Chinese emperor Ta-miṅ-gan, Bu-ston-rin-po-ch'e made by La-ch'en-byaṅ-ch'ub-brtse-mo, rGyal-sras-t'og-med-pa, the noble holy Lāma bSod-nams-rgyal-mts'an who is the most venerable of all the descendents of Sa-skya, Mu-sras-pa rdo-rje-rgyal-mts'an, and rJe-druṅ ³ Raṅ-byuṅ-rdo-rje of the Kar-ma sect.

“ Also the following images:—The God ⁴ *Buddha Amitāyus*,⁵ who is the chief deity in the temple, *Avalōkita* with his retinue (namely) *Kṣitigarbha*,⁶ *Sarvanirvāraṇa viṣkambinī*,⁷ *Akāṣagarbha*,⁸ *Samantabhadra*,⁹ *Mañjuḥōṣa*, *Vajrapāṇi*, and *Maitrēya*. These existed from the time of the king (*Sroṅ-btsan*).

“ As we emerge from the temple, there are in the court-yard images of the god, the angry ¹⁰ rMe-wa-brtsegs-pa. This fierce deity is specially honoured on account of his having miraculously routed the Chinese army of a million strong who came to invade Tibet and take vengeance on the minister mGar, upon the king's death. Then came the following images in order:—The religious king and his two wives in Chinese fashion, made by Ts'al-pa K'ri-dpon, and *Buddha Amōghasiddhi*-[(?) *darṣana*]; ¹¹

¹ ལྷན་པའི་ལྷ་པོ། sMan-paī rgyal-po = the medicine king. See my *Buddh. of Tibet*, p. 353.

² See reference in the introduction.

³ རྗེ་དྲུག་། rJe-druṅ is a title meaning literally 'near to the noble one (i.e., Buddha).' It is restricted to those Lāmas who are deemed to be re-incarnations of Bodhisats or saints. It is not to be confused with 'T'se-druṅ' which is a title of the immediate servants of the Dalai Lāmas. The word 'T'se,' literally *head* here stands for the Dalai Lāma and 'druṅ' = near. The corresponding personal servants of the temporal ruler of Lhāsa, the Tibetan king, are called Z'al-druṅ.

⁴ ལྷ། lha. All the Buddhas and the chief Bodhisats are called 'gods,' but not so most of the demoniacal protectors (Ch'os-skyoṅ).

⁵ སངས་རྒྱལ་མཚན་མཐོན་པོ། Saṅ-rgyas snaṅ-ba mt'ah-yas. See my *Buddh. of Tibet*, p. 350.

⁶ }
⁷ } For these 4 see *Buddh. of Tibet*, p. 358.
⁸ }
⁹ }

¹⁰ ལྷ་པོ། See *Buddh. of Tibet*, p. 334.

¹¹ མཐོན་པོ་དེའི་ལྷ་པོ། comp. *Buddh. of Tibet*, p. 349, &c.

and on the altar¹ of the Lord is the noble Zan-Yaṅs,² a Chinese name, (? who made) the four great kings (of the quarters) and two pillars, and on the door are the Yak-horns with which the reverend Mila (-ras-pa) worked miracles on the plains of Pal-moī-dpal-t'aṅ.

“There is an image of the omniscient son of *Çuddhōdana* (i.e., of Prince Siddhārtha, and it is now considered to be the greatest image not only in this temple, to which it gives its common name, namely “Jo-wo K'aṅ” or “the temple of The Lord,”³ but it receives more homage than any other image in Tibet). It is (a representation of the Prince) twelve years of age⁴ and was made by the (divine) artist Viçvakarma, from the ten kinds of gems gathered by *Indra*, the king of the gods. This (image) has done a great deal of good to both gods and the animal beings, and especially to those of 'Odi-yāna (Udyāna), known in Tibetan as 'P'ur-'gro, which (word) has now its corners broken into 'U-rgyan.' When this (image) was in the middle country of Magadha⁵ it was invited to China and carried there in a ship from India by the lucky power of the Chinese king. Afterwards when Sroṅ-btsan-sgam-po sent his wise minister mGar to China to invite the Chinese princess 'Kong-cho;' and the Chinese were unwilling to give her to the Tibetans, mGar after much difficulty at last obtained her, while she, also unwilling to go, was only persuaded by mGar singing the praises of the king of Tibet, [here omitted]: but she besought her father saying: “O father! pray give me your tutelary god, Çākya Muni.” Her father gave it to her, and it was brought to Tibet. It was kept in Rā-mo-ch'e (temple), till the reign of King Maṅi-sroṅ-maṅ-btsan, when there was a war between

1 སྤང་ལྷོག | sPaṅ-lchog.

2 དཔལ་ཐོག་ཡངས་ | This is the Chinese title of a Tibetan who made the images named above; this is not intended for Hiuen Tsiang the famous Chinese pilgrim and geographer, whose image appears to have been added subsequently to the date of the record here translated. Hiuen Tsiang, as noted by Rockhill (*loc. cit.*, p. 282), is known to the Tibetans as T'aṅ-Tseṅ Lāma (འང་ཚེང་ལྷ་མ་) | or “The Lāma Tseṅ of the T'ang period. And his image is now in the Lhāsa Cathedral.” “On the front of the wall of the verandah (? of the Jowo-k'aṅ) is painted the master Yüan-chuang (= Hiuen Tsiang) of the T'ang period and three of his disciples searching from the sacred books.” — Rockhill's translations from the Chinese, *loc. cit.*, p. 263. Cf. also KOPPEN, (*Die Lamaische Hier.*, p. 337 following KLAPROTH).

3 The image is called Jo-wo Rin-po-ch'e or 'The precious Lord.'

4 It is said to be about four and a half feet high — that is to say the natural size, for a boy of his alleged age.

5 དབྱུང་འབྲུག་མ་ག་ཏཱ་ | dbUs-'gyur ma-ga-dha.' But the Chinese history (Rockhill, *loc. cit.*, p. 263), says “it is said that it was cast by a Chinese from Tso-lang.”

the Chinese and Tibetans during which it was removed (for greater safety) into the Lho-sgom-loṅ-c'an (temple) and the door (of its shrine) was plastered with clay and (the name) *Mañju-çrī* written on it (in order to mislead the Chinese). Then after two generations, the Chinese princess who was brought as the spouse of 'Jaṅ-ts'a-lha-dbon went to Ra-mo-ch'e, but having missed seeing (the image of) Çākya Muni there, she fetched it from Lho-sgo-me-loṅ-c'an, and placed it in the middle of the *gandhakūṭa* chapel.

“On the left of this image is *Maitrēya* and on the right *Mañjuḡhōṣa* made of bell-metal. Behind it is *Budlha Dīpaṅkara*, and the god 'Od-zer-'p'o-ba, now called Mi-'gro-gsuṅ-byon. Behind these is the image of *Muni Gaṅs-che'n-'tso-rgyal*² made by the translator *Zaṅs-dkar*. On the right of this are twelve *Sattvas*, and on the left are twelve female *Sattvās*. There also are the angry fiend *Kaṅ-kiṅ*, *Maitrēya*, and *Mañjuḡhōṣa* made by *gLin-p'yag-drug-dbon-po*, the *Jina Tsoṅ-k'a-pa*, the funeral urn of *sKor-dpon Bodhisattva*, the big stone 'Amo-laṅ-k'a'³ taken by the *Jina Tsoṅ-k'a-pa* from the bank of a river, also the bells which Mo-hu-gal (Maudgalyāyana) caused his mother to ring and to repeat the *Maṇi* (formula) at *Dril-gdaṅ*.⁴

“In the outer courtyard of the *gandhakūṭa* (chapel) are the following images: *Munindra*,⁵ the great divine lord *Dīpaṅkara Çrī-jñāna*,⁶ the religious king 'Brom-ston, the translator *Nag-ts'o*, *Arya Tārā*, who is also called 'the scarf-taking *Tārā*,' on account of her having asked the 'P'ags-pa *Rin-po-ch'e*⁷ for the votive scarf which he was carrying, and the image of the *Bodhisattva sKor-dpon*.

“Within the *gandhakūṭa* (chapel) is the image of the reverend master *Mi-p'an-mgon-po*, of red bell-metal made by the religious king *Kri-kri* who was the dispenser of gifts to the Indian *Ts'e-lo-ñi-k'ri-pa*. The retinue of this image comprises *Tārā* as 'the defender from the eight Fears,'⁸ and *Avalōkita sems-ñid-ṅal-gso* which existed during the time of the religious king (*Sroṅ-btsan*).

1 ལྷི | Li.

2 'The Victorious Ocean of Snow.'

3 It is believed by Lāmas to be a jewel; probably it is the *Amalaka* (fruit-shaped) pinnacle of a temple.

4 རྩལ་གསལ་ | *Dril-ba* = Skt. - *Utpadana* or *Utsadanam*. This incident probably refers to Maudgalyāyana's miraculous descent to the *Prēta* purgatory to relieve his mother. Conf. *Buddh of Tibet*, p. 98.

5 ལྷུབ་པའི་དབང་པོ་ | *T'ub-paī dbaṅ-po*.

6 The religious name of the Indian monk *Atīṣa*.

7 Sa-skyā Grand Lāma.

8 See my art. on The Indian Buddhist Cult of *Avalōkita* and *Tārā*, *J.R.A.S.*, 1893, p. 89.

“At the sides of the door are the images of *Brahmā* and *Sakra*¹ which were votive offerings at the founding of the *vihāra* of 'Od-'ch'aṅ-rdo-dpe-med-bkra-s'is-dge-'p'el by the governor³ K'ri-ral, who was an incarnation of Vajrapāṇi.

“In the outer courtyard are also, the *Jina Amitāyus*, Dol-so-pa of Jo-naṅ,³ the four-armed *Avalōkita*, *Padma-sambhava* who knows the three periods, and the religious king K'ri-sroṅ-lde-btsan.

“The side figures⁴ *Buddha Bhaiṣajyarāja*, the god 'Od-zer-'p'ros-pa, a row of the Buddhas of the three times,⁵ the great *paṇḍit* Bo-doṅ-P'yogs-las-rnam-rgyal, sTag-luṅ-ṅag-dbaṅ-grags-pa, the king (Sroṅ-btsan) with his two wives made by T'sal-pa k'ri-dpon, the princess⁶ Mon-bzah-k'ri, prince Guṅ-ri-guṅ-btsan, the ministers T'on-mi, mGar and sNa-ch'en-po.

“Within the *gandhakūṭa* (chapel) are the following images: the four brothers Maitrēya⁷ made by the disciple⁸ K'a-ch'e Utpal from the silver extracted from the heart of (the god) Jambhala of the temple of rMe-ru,⁹ (which image had been made) by Paṇḍita Ts'ub-k'rims in the time of king gLaṅ-dar, the tutelary representation of Mañ-jughōṣa of king *Aṃṣuvarman*¹⁰, K'asar-pāṇi made by kLu-mes and invited from the Grub-mṅal temple, grain consecrated¹¹ by the eleven faced (*Avalōkita*, who lived in India during the time of) *Kaṣyapa Buddha*, *Vajra Sattva*, sToṅ-ch'en-rab-'byams, So-sor-'braṅ-ma, *Yama mt'ar-byed*, *Padma-mt'ar-byed*, bGegs-mt'ar-byed, the seven yellow and black (forms of) Jambhala¹² which existed during the time of the religious queen Ra-ma-rgya-mo, and consecrated food of Lha-rje-dge-ba-'bum.

1 ལྷ་བྱིན། | rGya-byin.

2 མངའ་བདག། | mNah-bdag.

3 This is the monastery of Tāranātha's sub-sect of the Sa-skyā sect. See my *Buddh. of Tibet*, p. 70.

4 ལྷ་བས་རིས། | lDabs-ris.

5 དུས་གསུམ། | Dus-gsum.

6 ལྷ་མ། | lC'am.

7 ཐུམ་པ་མཚེད་བཞི། | bYam-pa mch'ed bz'i.

ཉེ་གནས། | Ñe-gnas.

9 A temple on the outskirts of Lhāsa town to the N.-W. of the cathedral.

10 རྩོད་ཟླ་ལོ་རྒྱུད། | or 'Glittering Armour,' name of the father of Sroṅ-btsan-sgam-po's Nepalese wife. He reigned about 635-650 A.D. See my *Buddh. of Tibet* p. 20-n.

11 See my *Buddh. of Tibet*, p. 368.

12 ཕྱུག་ནས་མ། | Phyag-nas-ma.

“ In the outer courtyard of the *gandhakūṭa* (chapel) are in order :— the *caitya* of superposed lotuses containing the image of ‘ The sublime Gem ’ (The Sa-skyā Grand Lāma),¹ the great *Siddhi* Bi-ru-a-pa, the great Sa(-skya paṇḍit) Kun-dgah-sñiṅ-po, the reverend *bSod*-nam-rtse-mo (*N.B.*, this and all the following Lāmas in this paragraph are of the Sa-skyā sects), and the reverend Grags-pa-rgyal-mts’an, in front of which as side figures are *Mañjughōṣa*, the reverend Sa-skyā paṇḍita, ‘Gro-mgon-ch’os-rgyal-’pags-pa, *Mañjughōṣa Amōghasiddhadvaja*, the holy Lāma *bSod*-nam-rgyal-m’san, and the successors,² of the worshipful Sa-skyā. Then as side figures are pictures³ of ‘ the red palace ’ (the Grand Dalai Lāma’s residence), and ‘ the iron hill ’⁴ resembling the city of ‘ the ten-headed *Raksha* of Laṅ-ka (Ravana), also a picture of a Tibetan festival.

“ On the north and south of the Dragon-temple⁵ are, Buddha Bhagavān the king of the Nāgas, *Nanda*, *Upanda*, *Yakkha* Nāga Kuvēra, the *Gandharva* (-king) Zur-p’ud-lṅa-pa, Mahākāla and the ten-headed king of the *Rākṣas* of Laṅka. To the north and south of the inner and outer sandal-wood doors are (the friends) Tra-ka-s’ad and P’yag-ro made by Ge-re-bha-pa, sitting on the north is Drel-gz’on, and on the south is *Hayagrīva*. The incarnate S’ākya-’od extracted several *sutras* from beneath the silk robe of the Nāga Kuvēra.⁶

“ In the middle *gandhakūṭa* (chapel) of the middle storey⁷ in the west is the consecrated food thrown by the king (Sron-btsan) to the seven Buddhas, also (images of) the king and his two wives made by Lāma Duṅ-kar-’brug-grags, prince Guṅ-ri-guṅ-btsan and the *Jina* Tsoṅ-k’a-pa and his two disciples.⁸

On all the doors of the court-yards are images of *Buddhas* and *Bōdhisattvas*, and innumerable *maṇḍalas* containing relics. There especially are the gods Maricī (?),⁹ the white *Tārā* in the north and *Hayagrīva* in the west.

1 See my *Buddh. of Tibet*, pp. 38 and 241.

2 བརྒྱུད་བཅུད། *gDuṅ-brgyad.*

3 བསོད་པ། *bKod-pa.*

4 ལྷ་གསལ་པོ་རི། *lC’ags-pô ri.*

5 ལྷ་ཁང་། *kLu-k’aṅ.*

6 རྩམ་པ་ལས། *S’am-t’abs.*

7 The *Gandhakūṭa* is in three tiers.

8 These are *rGyal*-tsab-rje and *mK’us*-grub rje. See my *Buddh. of Tibet*, p. 59.

9 འོད་ཟེར་འཕྲོས་པའི་ལྷ། ‘*Od*-zer ‘p’ros-pāi lha = the god of the pouring-forth-rays of light.’

In the middle of the Bed-bar (room)¹ is the picture of *Çrī Dēvī*, of great blessedness, made during the time of the king (Sroṅ-btsan). In the north is the *siddhi* room of Lāma Z'aṅ, and in the south is the residence of 'the great Guru' (Padma sambhava).

Under the golden top-ornament of 'the Great Pitying One' (a form of Avalōkita)² is 'the *Jina Çākya Muni* (and) the seven Medical Buddhas³ made by Ts'al-pai-naṅ-gñer-bkra-s'is; (also) *Vaiçravaṇa* the commander of the *sattvas* and the *yakṣas*.

Above the head of 'the great precious Lord' (Jo-wo rin-po-ch'e) and above the eight *sattvas* and the two fiends which formed the retinue of Mi-'gro-gsuṅ,⁴ in the time of the king (Sroṅ-btsan) are the five *Jinas*⁵ made by the great master dbAṅ-brtson.

On the throne of the shaking *Çrī Dēvī*⁶ is a moulded image of a passionate form of Ye-s'e-sems-dpah, done by the incarnate mGo-gru-bz'i, during the time of Ts'al-pa-k'ri-dpon from the picture of *Çrī Dēvī* drawn by the king (Sroṅ-btsan) with the blood of his nose. On the top of the Sandal-wood door is (written) the true title 'The glorious throne-door.'⁷

The (chapel) now called 'The temple of the sixteen *Sthavira*'⁸ was built by the great master Gor-lo-ta-i-ha-si-tu-sbon-ch'iṅ-dben (*alias?*) *Çrī-dban-p'ug-brtson-'grus*, when the *Çākya*s possessed the whole of Tibet and the thirteen surrounding thrones. The interior contained relics and the image of the most perfect Buddha surrounded by the sixteen disciples. Also the (picture of the) palace where the king of Gyaṅ-rtse lives, the picture drawn in the Chuṅ-do castle at Ho'ten-si in China in the summer recess during the reign of the Chinese king Ta-i-gim by a *Sthavira* who had been invited by the *Upāsaka* Dharmata; the pictures (showing) the invitation of Ye-ra-pa-ra by kLu-mes'brom-ch'uṅ, and the powerful Hwa-s'aṅ sitting in a glorious rock-cavern amid clay idols; the picture (exhibiting) how *Arya Vasubhadra*⁹ taught

¹ This word in the text is not distinct.

² See my art. in *J.R.A.S.* for 1894, p. 55.

³ See my *Buddh. of Tibet*, p. 353 — *Çākya Muni* forms the eighth member of this group.

⁴ This is said to have been a counterfeit image of the great 'Jo-wo' made by the Tibetans in order to send to the Chinese where the latter demanded back their original idol; but on completion the new image spoke and said "Mi-gro" that is 'I won't go,' hence its name, say the Lāmas.

⁵ The so-called '*Dhyāni Buddhas*' of Nepalese Buddhists, see my *Buddh. of Tibet*, pp. 336 and 346.

⁶ དཔལ་ལྷ་ལྷུང་།

⁷ བཟ་ཤིས་ཐི་སཏྲ། bKra-s'is k'ri-sgo.

⁸ བཀའ་བརྒྱ་ལྷ་ཁང་། gNas-b'cu lha-k'aṅ.

⁹ ཚེ་འཕེལ་བཟླ། Nor-bzaṅ.

bLo-gros-rgyal-mts'an. This latter image was made at the instance of king *bLon-gon* to stay the great plagues of the market-place.¹ At first its influence (for this object) was favourable, but latterly it failed to exert any beneficial effect, or on wars and quarrels. The history of this is clearly written in the revelations of the re-incarnated *Ratna-glin-pa*, the great *Pandit* of *rNah-ris*, the great *Legs-ldan-rdo-rje*, and the head of the rosary² of revelation-finders *S'es-rab-'od-zer*.

In the eastern corner of the outer circular road³ is the stone image of (the goddess) *Lo-ma-gyon-ma*. This image was formerly placed on the western side to guard the hundred thousand circumambulators, from the injuries to which they are liable; but lately it was shifted to the south-east to guard against the damage done by the waters.⁴

There is also the fountain of milky nectar⁵ in the north, and the monolith high as the sky⁶ on the west, and the short earthy stone⁷ in the centre of the *maṇḍala* (which forms the *vajrāsana* seat of the image) of the Lord (*Jo-wo*).⁸

The *Vihāra* of *Ra-sa-'p'rul-snaṅ* (*i.e.*, *Lhāsa*) is the *Vajrāsana* (*Buddh-Gayā*) of Tibet. It, with all its contents, is established, not only for the benefit of Tibet, but for the good of all mankind and also of the gods. When the great lord *Atiṣa* came up from India to Tibet he saw the gods and goddesses making offerings here, in the plain of *Lhāsa*. The holy *Lāmas*, the kings, ministers and subjects of China, Tibet, Turkistan,⁹ *Nah-ris*, and *Ya-rtse* all rendered great homage to this *Vihāra*.

¹ These plagues were probably small-pox, which still ravages *Lhāsa* frequently.

² This evidently refers to the legendary revelations being accounted 108, the number of beads on a *Lāma's* rosary. See my *Budd. of Tibet*, pp. 202, &c.

³ སྐོར་ལམ། | *sKor-lam*.

⁴ Apparently the floods of the *Kyid-ch'u* river. Here may be the river embankment called the "Spirit mound" mentioned by Mr. Rockhill (*loc. cit.*, p. 71):—"Every year in the first month, the priests of all the lama series assembling for the reading of the sacred books the *Jo-K'ang* carry some earth or stones and pile them up on this dyke." Though Mr. Rockhill notes that this obligation seems to hold no longer good.

⁵ བདུད་རྩི་འུ་མ། | *bDud-rtsi o-ma*.

⁶ རྗེ་འདྲ་གཞམ། | *rDo-rin gnam*. It may also mean 'Celestial' monolith, as it is the well-known bilingual edict pillar erected as a treaty between the Chinese (Celestials) and the Tibetans in 822 A.D.

⁷ རྗེ་ཐུང་ས། | *rDo-t'uṅ sa*.

⁸ Water is said to ooze miraculously out from under the seat of the image of *Jo-wo*.

⁹ ཧོར། | *Hor*.

The king (Sron-btsan) ordered his grandson to offer here, always the first part of the earth and stone of any new *Vihāra* which was to be founded.

Ñaṅ-s'ai-spyan, the receiver of gifts from the chieftain K'ri-ral and the minister 'Gas, made (the images of) Ku-ru and rMe-ru in the east, dGah-wa and dGah-wai-'od in the south, and residences and a temple in the north. They also founded classes of clerical persons.¹

Ril-po Mal, king of Ya-rtse, a pure descendant of the Tibetan king (Sron-btsan) covered the head of the precious Jo-wo with a golden crest,² and Prati Mal, son of the king of Ya-rtse, and the minister Çrī Kīrtti also covered the head with a golden ornament. The chief (of Ñari)³ mYaṅ and the revelation-finder Ch'os-kyi-dbaṅ-p'ug, made enormous additions to the lamp-offerings. Lha-rje-dge-wa-'bum rebuilt the wall of the *Vihāra*, and obtained a round Chinese roof for the building. The translator Zaṅ-mk'ar made a temple-*caitya*⁴ on the east and filled it with many images.

sGam-po-zla-'od-gz'on-nu gave a back-curtain.⁵ The master sGomts'ul rendered notable service. He obtained 'gRo-wai-mgon-po, of the Z'aṅ family of gYu-brag who initiated him into the assembly and he founded classes of dMigs-paī ts'al-guṅ. 'gRo-mgon-ch'os-rgyal offered pearls, corals and priests' robes.⁶ Sa-skya bzaṅ-po, the predecessor of the great Sa-skya lords asked the Nepalese Ara-ka-gu-i-guṅ to make for him a tapestry which he offered to the precious lord (Jo-wo) as a back-curtain for his throne. Hu-la-hu, the son of the Mongolian king who was banished to sTod offered silver, the Ts'al-pa k'ri dpon — 'Os-dgah-bde-bzaṅ-po offered twelve big pillars and others, sixteen in all. Guru Ārya-dēva made the southern temple *caitya*, in the upper gallery. The great chief dbAṅ-brtson made the enthroned glorious *caitya* of many doors.⁷ The governor P'ag-mo-grub-pa-tai-swi-tu-byaṅ-ch'ub-rgyal-mts'an, gave most offerings. Ta-miṅ, the king of China, offered two robes⁸ of pearls, and also golden offering bowls. The great religious king Tsoṅ-k'a-pa offered a hand-ornament as prophesied. * * *

1 རབ་ཏུ་བྱུང་བའི་སྡེ། Rab-tu byuṅ-wai sde.

2 གསེར་འོག། gSer-t'og.

3 མངའ་བདེ། mNah-bdag.

4 ལྷོ་འབྲུ། gLo-'bur.

5 ལྷོ་ལམ།

6 སམ་སྐྱེ། sNam-sbyan.

7 ལྷོ་སྐྱེ་བའི་ལྷོ་སྐྱེ་མངའ། k'Ri-sgo bkra-s'is sgo-maṅ, see my *Buddh. of Tibet*, p. 244.

8 སམ་བྱེ། sNam-byar.

The higher ranks of the people, formerly paid much respect to the *Vihāra* but latterly not so. On this account the *Jina*, Tsoṅ-k'a-pa ordered *sNe-gdon-gon-mo-ch'an-po-dbaṅ-grugs-pa-rgyal-pa-rgyal-mts'an* to restore this *Vihāra*, the *Vājrasana* of Tibet, to its pristine splendour and adoration. The governor caused certain officials to carry out these orders.

At the feast of the show of Buddha's miracles,¹ held on the fifteenth day of the first month, great honor is paid to the assembly (of Lāmas) on the Rwa-chan benches,² food is offered the gods, and about 500 lamps, and robes are given to each of the images of importance, and golden-water³ and vast offerings of the best kind and of goods and men are made unto the great Lord (Jo-wo). * * * * * A golden crown is given to the great precious Lords and a silver one to 'the great pitying one.' Also to the Lord a silver begging-bowl and a horse-headed silver wine-cup⁴ extracted from a hidden treasury. Also stones from the hidden treasury of Ñaṅ-ser-sman are brought up and set upon the pavement instead of the old ones in the courtyard and in the circular road. * * * * * There was no one who equalled the *Jina* Tsoṅ-kā-pa in exertions at turning 'the noble wheel of the Law,' at *Lha-ldan* (Lhāsa) during the later times.

Again, *spYan-sṅa-cho's-kyi-grags-pa* poured praises on the throne of the Lord, the omniscient *bSod-nams-rgya-mts'o* gave a golden tapestry⁵ (as a canopy) for the Lord's head. *Yon-ten-ch'os-kyi-rgyal-po* offered a silver *maṅḍala* made by *sToṅ-rwa-c'an-pa*, and a golden one by his son *Buddha-s'ri*. The re-incarnated *Dug-pa*⁶ (saint) *Ñag-dbaṅ-nor-bu* replaced (in a vertical position) the slanting image of 'the great pitying one,' the self-sprung pentad. 'Gah-z'ig-raṅ-s'ugs remodelled 'K'roṅs-'gro-rgyal which was said to be broken to pieces. The reverend *Ch'os-rje* of *sTag-luṅ* and *sKyid-s'oṅ-sde-pa-bkra-s'is-rab-t'un-moṅ* remodelled the loose golden crown of the Lord (Jo-wo). The omniscient *Yon-ten-rgya-mts'o* renewed the back of the Lord's throne.

1 ཚོལ་འཕྲུལ་བཟླ་པའི་རྩལ་ཆེན། Ch'o 'P-rul bstan-pai-dus ch'en. See my *Buddh. of Tibet*, p. 503.

2 དག་འབྲུག་ཁྱི་རྩ་ཅན། dGe-'dun k'ri-rwa chān. These benches are close to the Jo-wo image; See my *Buddh. of Tibet*.

3 Water into which pieces of gold are put.

4 Though this cup is said to smell of wine no wine is now ostensibly put into it.

5 ལྷ་བྱ། bLa-bre.

6 འབྲུག་པ། 'bRug-pa, a sect of Lāmas.

He also painted 'the ten deeds'¹ (of Buddha) on the back curtain, the sixteen *Sthavira* on the middle 'radiant circle'² with molten silver, and the series of the Lāmas of the illustrious *dGah-ldan*³ with beaten gold in the inmost radiant circle, intersecting it with various gay colored jewels. The king *bSod-nams-rab-brten* of 'Jaṅs-sa-t'am built a two storied house with a Chinese roof of silver. * * * * * The government of the palace of *d'Gah-ldan* renewed the gallery⁴ and repaired the crown, and replaced both the outer and inner receptacles for the offerings also the hangings, canopies and *maṇḍalas*.

* * * * *

The six great Mongolian hordes with all the chief and petty lords, king *Ju-naṅ*, the chieftain *Huṅ-t'ai-ji* and the king *K'ar-k'a-t'u-s'ab-t'u*, collected about one thousand silver pieces and made a votive *maṇḍala* of them.

Innumerable instances also have happened of rich persons of the upper and lower *mDo* provinces who have offered golden votive bowls (as lamps), especially the chief *gYaṅ*.

The palace of *dGah-ldan* also added a new golden ornament above 'the four brothers *Maitrēya*'⁵ and regilded the lords of the fans,⁶ and the upper part of the *Nāga* king. Queen *Da-las-gun-ji* gave many and frequent gifts to the *Vihāra* and to the priests.

In short, every one high or low, from the vast middle land of *Magadha* and *Vajrāsana*, and from the great land of *Vaiçāli*⁷ to this side of the inconceivably great ocean gave offerings according to their means, so that it is impossible to describe all in detail.

The virtue accruing to any one who merely sees this *Vihāra* and its contents is thus described by the king (*Sroṅ-btsan*) himself. "Once seeing it, closes the door of hell against that person. To see it twice, the person shall acquire the form of a man or god (in next rebirth) and ultimately obtain deliverance. To see it thrice overcomes 'the three poisons'⁸ and gains 'the three bodies' (*Tri-kāya*)."

¹ མཛེད་བརྒྱ | *mdsad-b'cu*, see 'Csoma's Analysis in *Asiatic Researches* XX, pp. 286, &c.

² ཚོད་སྒྲི | 'Od-skor.

³ དཔལ་རི་བོ་དགའ་ལྡན | *dPal-ri-bo dGah-ldan*.

⁴ མདའ་ལམ | *mDah-yab*.

⁵ ཐུམས་པ་མཚེད་བཞི | *bYams-pa mch'ed-bz'i*.

⁶ མདའ་གམམས | *mṅah-gyabs*, the ox-tail fly-whisks.

⁷ ཡངས་པ | *Yaṅs-pa*.

⁸ The *Trividhāgni* (*Dug-gsum*), a sort of triad of original sin — Lust, Ill-will and Stupidity, (*Rāga*, *Dvēṣa*, *Mōha*) somewhat analogous to our Devil, the world and the flesh. See my *Buddh. of Tibet*, p. 115.

The virtue accruing from hearing (about this temple), is such that a beast hearing of it, even in a dream, shall lose its bestial body (in its next rebirth) and so get nearer to the path of deliverance. If a god or man hears of it, he shall be delivered.

The virtue of merely remembering¹ it is such that anyone who recollects the good qualities of the tutelaries, becomes cleansed from the (accumulated) defilement of five thousand *kalpas*, and obtains endurance over human difficulties.

And anyone who circumambulates this temple with a pure heart, sows seed which shall procure him the grades of the *Dasabhumi*,² and 'the omniscient wisdom.'³ Even the revered (Indian) land of the *Vajrāsana* (Buddh-Gayā) and the shrine of the hidden treasure of the *Dākinīs* in *Udyāna* are not more important than this (temple). And anyone who comes and sees this temple and makes offerings here will find that it is equivalent to a pilgrimage and offerings to these famous (Indian) shrines.

The virtue of repairing the outside or interior of the temple, and of offering golden water, lamps, food for the gods, clothes, hangings and tapestry—(the virtue of this) is great beyond description. Such persons certainly shall be holy lords of men and gods, and shall ultimately attain the supreme *Mahābōdhi*.

The (image of) the chief god 'Munindra' was brought to this snowy land from China by *rGya-ch'en-dpag-yas-legs-pa*, and was placed in the bewitching⁴ *Ra-mo-ch'e*. The golden image of *Çākya Muni*, obtained from China as a (dowry) offering, was formerly kept in the *Ra-mo-ch'e* temple, but during the war (Tibeto-Chinese) it was removed to *Lho-sgo-me-loṅ-c'an* (for safety). Lately it was transferred to the central building of the temple of *Ra-sa*, while (the image of) *Mi-bskyod-rdo-rje* was placed in its stead at *Ra-mo-ch'e*.

The Tibetan king (*Sroṅ-btsan*) on sending his minister *mGar* and other ambassadors to Nepal to invite the Nepalese princess *K'ri-btsun* an incarnation of the Lady (goddess) *Khro-gñer-c'an*, to be his wife, she prayed her father, the king of Nepal, saying, "O father, pray let me have *Çākya Muni* as your (dowry-) gift, in order that he may guide me

¹ རྩོམ་པ། *dRan-pa*.

² ས་བརྩ། *Sa-be'u*. The ten stages in the passage of a *Bōdhisat* to the *Buddha-ship*.

³ ལུན་མཚན་པའི་ཡོ་ཤེས། *Kun-mk'en-pai s'es*.

⁴ རྩོམ་པ། *rGya-btab*; to pronounce or cast a spell. The College of necromancy at *Lhāsa*.

Its real name is 'the Red hill'¹ or Potala. The splendour of the palace on this hill was likened by the Nepalese princess 'K'ri-btsun' to that of the city of the ten-headed *rakshas* of Laṅka. There are 999 forts at the foot of the hill and 1001 on the summit, and in the centre is the palace of the king of Tibet.

In the *Vihāra* (of Potala) is some rice consecrated by the king (Sroṅ-btsan) which confers great blessings, on account of the Ārya Lokeṣvara having at that time appeared before the king in a dancing posture. Here are also images of the Chinese and Nepalese princesses, prince Guṅ-ri-guṅ-btsan, the ministers *mGar* and T'on-mi, and *Mañjuṣrī*, the six-faced *Yama* on the pillar. These blessed objects were consecrated by Buddha Kāśyapa.

There are also images of 'the six-armed (fiend),'² the tutelary of the *Yōgi* K'yuy-po,³ the eleven-headed (Avalokita), *Hayagrīva* Z'aṅ-rñiṅ-me-t'ub-ma which belonged to the king and his two wives, T'aṅ-sku-rwa-sgreṅ-me-t'ub-ma of *Avalōkita*. The king (Sroṅ-btsan) sent the monk A-ka-ra-ma-ti to Nepal. He arrived in a dense forest between India and Nepal where he saw a *sandal*-tree emitting rays of light in the ten directions. This tree he cut into four pieces which turned into the four brothers, Ārya 'pawati,' Ārya 'dbU-k'aṅ,' Ārya 'Jah-ma-li,' and Ārya Lokēṣvarat, the last of whom was invited to become the receiver of gifts⁴ from the Tibetan king. He therefore came (to Tibet) and abode at 'the red hill, and at a later time he was invited by sKyid-s'od-sde-pa-gyul-rygal-nor-bu to *gZ'is-ka-brag-dkar*.

Long afterwards, Se-ch'en-t'ai-ji of T'u-med, invaded many villages in Tibet. At that time the troops of the heaven-appointed religious king *bsTan-'dsin*, of great fortune, were victorious; and brought under their power all the kingdoms of Tibet (proper) and Great Tibet (Eastern Tibet). When *dGah-ldan* and the religious king *bsTan-'dsin* held the Government, the receiver of gifts, the sun (the Dalai Lāma), and the moon (the king) ruled over the entire country, and the prophecy of the great *Guru* Padmasambhava, the sage of O-di-ya-na (Udyāna), was fulfilled. The land was blessed by the virtue of the *Kālacakra* (doctrine) on the glorious day of the Nag-pa *caitya* in the beginning of the year of the *Kālacakra*, in the female wood-fowl year of Sa-kyoṅ.

And the foundation of the great palace (of Potala) was laid in the first festival of the middle month of Za-ga (Baisāk), and under most illustrious auspices. The queen Da-las-gun-ji with her wonted zeal and perseverance brought from a foreign country the queen *mTs'o-k'ri-s'ag*,

¹ དམར་པོ་རི། *dMar-po ri*.

² ཕྱུང་ལྷ་པ། *p'yag-drug-pa*.

³ ལྷ་པོ། = *Skt. Garuda*.

⁴ མཚོན་གསལ། *mCh'od-gnas*.

who admitted the precious image into communion, and at the same time a letter arrived from the reverend Mañjuçrī and sBa-bal-ch'e-s'i-pa-gan-ja.

When the precious image (of Avalōkita) was removed from Lhā-dan to Potala, all the clergy and populace gave large offerings, which I myself witnessed. Even the gods gave offerings, as was seen in visions. Flowers rained (from heaven) and rainbows filled the sky with splendid rays. The image of the precious one (Avalōkita) was placed in the palace of 'the entirely victorious one on all sides'¹ so as to be the lord of all the images and it was attended 'by the noble burning ocean of virtue.'²

This catalogue, mirroring clear as crystal, the transformed *Vihāra* of Lha-dan, the Vajrāsana encircled by snowy mountains, has been written by Nag-dbañ-blo-zañ-rgya-mts'o, the fearless one armed with the doctrine,³ who is descended from the race of Zahor and once (in a former birth) the minister of Pa'g-mo-grub-pa the king of gNam-bskos' and (formerly) the great Sah-la-pa of the Indian royal race, at the palace of dGah-dan-p'yogs-t'ams-ca'd-las-rnam-par-rgyal-ba, at the request of the stewards in charge of the images of the *Vihāra*, at the beginning of the year of Sa-kyoñ, in the Chinese court, on a most auspicious day of the first glorious part of the course of the zodiac around the constellation Ñe,⁴ Vagendras'seyo ! Maṅgalam.

¹ ཕྱོགས་ཐམས་ཅད་ལས་ཚམ་པར་རྒྱལ་བ། | p'Yogs t'ams-c'ad las rnam-par-rgyal-ba. This is the Chapel-royal of the Grand Lāma.

² དགེ་མཚན་རྒྱ་མཚོའི་དཔལ་གྱི་མུ་འབྲུ་ལ། | dGe-mts'an rgya-mts'oī dpal-kun-tu 'bar-ba.

³ འཛིན་སྐྱོད་མེད་གོ་ཚ་བླ་མ་ལྷན་ལུང་རྩོམ་པ། | Jigs-med go-ch'a t'ub-bstan lan-tsô.

⁴ རྟེ།